

Le Verbe – texts and sources

Overview

“Le Verbe” is a quasi-oratorio for choir and chamber orchestra. The story told is merely that of the changes, developments, peregrinations, and abuses of language. The score makes use of Greek, Latin, French, English, specialized jargon (tech-speak), bureaucratese (la langue du bois), neologisms, psycho-babble, politicized forms, and Valley Girl-speak. Such as it is, the score’s “libretto” has been culled from these sources:

The Greek Septuagint

The Latin Vulgate

The Douay-Rheims

The American Standard Version

The New American Standard

Phaedrus (Plato)

La pharmacie de Platon (Jacques Derrida)

In-culture[s] (Franck Lapage)

“*Topological field theory of the initial singularity of space-time*” (Bogdanoff)

“*Toward a Transformative Hermeneutics of Quantum Gravity*” (Sokol)

Sound-recordings from the San Fernando Mall (ca. 1980)

NOTE 1: MuseScore2 (compositional software) mimics the sound of human voices, but it does not pronounce words – hence this document.

NOTE 2: [most importantly] The glass-harmonica signifies the logos.

[Here follow the “lyrics” along with indications of their placements within the musical score.

We begin at the beginning (Ἐν ἀρχῇ) – John 1:1 – and the existence of the Logos (Λόγος) – after which things become, you know, like *Chacun pour soi et Dieu contre tous*. The music begins, slowly in 4/2; then enter undifferentiated voices:]

Mezzo-Soprano: Ἐν ἀρχῇ

Soprano/Voices: Au commencement

[glass-harmonica]

était le Verbe

Tenor: ἦν ὁ Λόγος

Vs: Verbe.

Tn: Λόγος

Mzs: Au commencement était le Verbe

Alto: Λόγος

Baritone: Au commencement était la Parole

Bass: In the beginning was the Word

Vs (spoken): Ἐν ἀρχῇ ἦν ὁ Λόγος

[glass-harmonica]

Λόγος

[glass-harmonica]

[time signature: change from 4/2 to 6/4]

Bar: But, in my opinion...

B: à mon avis

A: No, in my opinion

Mzs: But yes in mine

S: la parole en soi persuade l'âme

Mzs: la parole ce qui persuade l'âme

Bar: la parole celle qui persuade l'âme... It is the Word

A: It is the Parole

Mzs/Vs: C'est le Verbe

S/A/T/Bar: en tant que *logos*

ALL: Logos

[glass-harmonica]

[time signature: change from 6/4 to 4/4]

Vs: Le logos est un pharmakon
B: Très efficace
Mzs: Si vous voudrez
S: C'est ton avis
Bar: Si vous voulez
Mzs: Le logos est un pharmakon
S: C'est un pharmakon
A: C'est un pharmakon
B: pharmakon

[time signature: change from 4/4 to 3/4]

Vs: Alors...
B: à la fois, le logos est bien...
T: ... et mauvais
B: Good and bad?
Mzs: That's a value judgment!
B: It's beyond that.
T: It just depends. (Apologies to Beethoven)
T/Bar/B: It just depends. (ditto ditto ditto)
Mzs/A: ...on definition.
S: Whose definition?
Mzs/A: *The* definition.
Bar/B: It will depend on what your use of “ être “ is ... hein ?
S: You mean what “is” is?
Bar: Of course, what “is” is!

[Circus Waltz]

B: Is... means... is.

Vs: Sometimes.

[glass-harmonica]

[time signature: change from 3/4 to 5/2]

Vs:	Tropes
B:	Tropes
S:	Metaphore
Mzs:	Simile
A:	Pleonasme
T:	Pleonasme
Bar:	Oxymore
B:	et cetera
Vs:	et cetera
T:	Parole
Mzs/A:	Words, words, words
S:	Phrase (US pronunciation)
Vs:	Phrase (French pronunciation)

[time signature: change from 5/2 to 2/4]

[tympani / fanfare]

ALL: **La Langue du Bois !**

[time signature: change from 2/4 to 4/4 - and much slower]

Vs/S/Mzs/A:	La Langue du Bois !
S:	demarche
Mzs:	projet
A:	acteurs
T:	influencers
B:	synergy
Bar:	dispositif
B:	securité
T:	flexibilité
Bar:	redéploiement
A:	participation
Mzs:	partinariat
S:	habitants

A: lien social

Mzs: diagnostic partigé

A: intercultural solidarité

B: A vocabulary of 300 words

Vs: “They”

Bar: one

T: he

S: she

Mzs: it

A/B: Merde

Vs [spoken]: nous sommes foutus

Bar: My equation is sufficiently complex to admit of various outcomes

T [spoken]: It is impossible to construct a syntactical system of the usual kind

Mzs [sung] It is impossible to construct a syntactical system of the usual kind

S: intensional metalanguage

Mzs: rectification of methodological categories

S/A: textual and contextual conditions

Bar: no variables except individual variables

Vs/A/T/Bar/B: essential historicity of amphibious positions, commodified

S/Mzs/A: critical emancipatory intent

Vs/Bar: instantiated freedom

S: I’m actually like, you know, really primed

[time signature: change from 4/4 to 7/4]

[tympani / fanfare]

[Choral declamation] **The Two Cultures !**

Vs: [spoken] These themes can be traced, despite some differences.

[sung] Despite some differences, they-one-he-she-it can trace these themes.

NOTE 1: The “Two Cultures”, starting at Measure 149 (in 4/4), may be played and sung as written OR improvised by any and all (no tonal center required) – OR both simultaneously, which is preferable, methinks – up to Measure 196 (in 7/4).

NOTE 2: The two texts, below, may be read, sung, or shouted – or any combination thereof. The texts may, or not, overlap.

A new solution of the initial space-time singularity, for which the initial singularity of space-time corresponds to a zero size singular gravitational instanton characterized by a Riemannian metric configuration in dimension D equals 4, connected with some unexpected topological data corresponding to the zero scale of space-time, so that the initial singularity is thus not considered in terms of divergences of physical fields but can be resolved in the frame of topological field theory.

Poststructuralist critiques have demystified the substantive content of mainstream Western scientific practice, revealing the ideology of domination concealed behind the facade of “objectivity”. It has thus become increasingly apparent that physical “reality”, no less than social “reality”, is at bottom a social and linguistic construct; that scientific “knowledge”, far from being objective, reflects and encodes the dominant ideologies and power relations of the culture that produced it; that the truth claims of science are inherently theory-laden and self-referential; and consequently, that the discourse of the scientific community, for all its undeniable value, cannot assert a privileged epistemological status with respect to counter-hegemonic narratives emanating from dissident or marginalized communities.

[time signature: change from 7/4 to 4/4]

[time signature: change from 4/4 to 7/4]

[time signature: change from 7/4 to 3/4]

Mzs/Bar: The New Normal

[time signature: change from 3/4 to 5/4]

[time signature: change from 5/4 to 2/4]

[time signature: change from 2/4 to 4/2]

Vs: Credo quia absurdum

[glass-harmonica]